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AMERICAN ART NEWS.

Vol. III. No. 80. NEW YORK, JUNE 15th, 1905. SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Astor Library Building.—Exhibition of Schiller portraits.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Bullock Galleries.—Old paintings and antiques.

Durand-Ruel Galleries.—Modern paintings and old masters.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Early American portraits.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Fine paintings.

La Place Stores and Galleries.—Antiques and works of art now on exhibition.

Lenox Library Building.—Exhibition of British mezzotints.

McClees Galleries, Philadelphia.—Exhibition of American, Dutch and French paintings.

Powell Gallery.—Brouwer pottery. Pastels by Carroll Beckwith.

Strauss Gallery.—Fine paintings and prints.

Mr. Charles G. Emery of New York, who recently purchased twenty-four pictures and an engraving from this year's Paris salon to be given to an American museum not specified, has returned from a long absence abroad. The paintings are all large canvases—"museum pictures"—cost a considerable sum, and are by the following artists: T. Gagliardini, A. Voisard-Margerie, W. Didier Pouget, E. Maxeme, V. Lecomte, F. Hidalgo, E. Cortes, C. Hugard, Le Brugairoley, C. Jung, Lionel Walden, A. Kreutzer, T. Grimelund, F. Planquette, L. Massin, O. Cheron, A. Delaistre, T. R. Simon, G. Mathieu, F. Cachoud and Mlle. L. Laudné. The pictures comprise landscape, genre and figure compositions. Mr. Emery would not say to what American museum he intended to give the paintings. He declared he had not yet made up his mind, and until he had done so the pictures would remain in Paris. He would decide soon, however. In Mr. Emery's city home is a large collection of valuable paintings, in which are a number of old masters. It is said the gift to the American museum of the salon pictures will be accompanied by about one hundred paintings from Mr. Emery's private collection. Mr. Emery has made a number of valuable gifts to the Metropolitan Museum of Art.

Mr. and Mrs. Emery expect to return to Paris in September.

President Roosevelt was the recent recipient of an equestrian statuette of himself as colonel of the Rough Riders, the latest work of the sculptor, MacMonnies.

The presentation was made at the White House by Miss Janet Scudder, of New York, a pupil of MacMonnies.

Bronze doors for the East front of the Capitol at Washington are shown by M. H. Mosman at Chicopee, Mass., where they have been cast. The reliefs are scenes from the Revolution, similar to those on the doors of the Senate wing of the Capitol.

The opening and dedication of the new Albright Art Gallery in Buffalo May 31 was an important and memorable event in the art annals of the season. More than $1,000,000 worth of paintings were shown in the loan exhibition on the day of dedication.

Among foreign artists represented in the collection were Turner, Rembrandt and Troyon. Other pictures displayed were from the brushes of Millet, Rouseau, Corot, Daubigny, Dupré, Fromentin, Gainsborough, Constable, Hoppner, Delacroix, Alma-Tadema, old Crome and Josef Israels, the Dutch veteran.

American artists were well represented by James McNeil Whistler, George Inness, Homer Martin, Alexander W. Wyant, Winslow Homer, Henry W. Ranger, Dwight W. Tyron, J. Francis Murphy, John La Farge, Abbott H. Thayer, Charles Melville Dewey, J. H. Twachtman, Thomas W. Dewing and others.

Paintings were contributed to the show from private collections in New York, Montreal, Chicago and Philadelphia. Charles M. Kurtz is director of the new gallery.

The dedication exercises included an address by Charles W. Eliot, President of Harvard University; a poem by Richard Watson Gilder, and an ode by Prof. Horatio Parker, of Yale University.

By the will of Carl Brandt, the well-known artist of Hastings, N. Y., and art director of the Telfair Academy, Savannah, Ga., it is provided that none of his pictures shall ever be sold at public auction. Twenty-four of the artist's own canvases and a number which were in his studio at Hastings, were left to the Georgia Historical Society of Savannah.

A monument to the late Christopher L. Magee, of Pittsburg, will be designed by Augustus Saint Gaudens. The composition will probably be a drinking fountain, surmounted by a bust of the Senator.

"I MARK ONLY SUNNY HOURS."

By Moyat Loudan — Royal Academy Exhibition.

Mr. Harrison Morris has resigned his position as secretary and director of the Pennsylvania Academy of Fine Arts to become art editor of "The Ladies' Home Journal." Mr. Trask, the son-in-law of Mr. Edward Coates, president of the Academy, has been appointed to succeed Mr. Morris, with Mr. J. D. Pierce as heretofore in charge of the schools. "The Ladies' Home Journal" in securing the services of Mr. Morris as art editor is continuing the policy laid down by Mr. Bok of paying for the best talent for their magazine, having on their staff some of the leading illustrators of the country. Alice Barker Stephens, Albert Lynch and others, the latter having received $3,000 for a cover design. William Martin Johnson, who was at the head of this department, has been sent abroad to do some special illustrations.

The central pavilion of the museum building of the Brooklyn Institute, begun five years ago, was opened June 1. The hall of American ethnology and the hall of sculpture were opened for the first time, and the picture galleries were re-opened after being closed for two weeks, during which several works of art were added.

The most notable of the additions to the galleries are the two large canvases by Edwin Lord Weeks, "A Scene in Morocco" and "The Hour of Prayer." Other additions to the galleries are W. T. Richard's "On the Coast of New England," and a collection of 150 water-color sketches by American artists, the sketches in most instances being accompanied by photographs and autograph letters of the artists.

There have been many additions to the Hall of Sculpture. Among them "Christ and St. John," by William Ordway Partridge, presented to the institute by Mrs. Charles R. Baker; Frederick MacMonnies's "Mars and Venus;" W. W. Story's "Polyxena," an Apollo head of 480 B. C., and an antique Roman torso of a caryatid, presented by A. A. Healy, president of the institute.

The Hall of American Ethnology has a very complete collection representing the life of the Southwest, the work of Stewart Culin, formerly in charge of the department of ethnology at the University of Pennsylvania. It contains a collection of Zuni masks. Another exhibit is a set of columns from the first church erected in America by the Spaniards of the Southwest.

The large central gallery on the top floor of the Central Pavilion is seventy feet high. The galleries above are supported by Doric pillars modeled after those of the Pantheon.

The museum is open to the public without charge from 9 to 6, except on Mondays and Tuesdays, when an entrance fee of 25 cents is charged. On Sundays it is open in the afternoon from 2 to 6. On Thursday evenings the museum is open to the public. Each year this establishment offers more exhibits. It is under the charge of Prof. Wiliam Goodyear.

The Fine Arts Federation held its annual meeting at the Fine Arts Building May 31. After a discussion of the best means to beautify the Bronx east of the Bronx river, the Federation adopted the report of a special committee on a home for superannuated artists, providing for co-operation with committees to be appointed by the Artists' Aid and Artists' Fund Societies, to report on the matter in the Autumn. It was also voted that the Artists' Fund aid Aid Societies be represented in the Federation.

The following officers were elected: President, Frederic Crowinshield; vice-president Herbert Adams; secretary, Joseph Howland Hunt; directors Herbert Adams, John M. Carrere, Frederic Crowinshield, Joseph Howland Hunt, and Frederick Dielman.

AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15; Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY

INCORPORATED.

Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

Chicago Office: Care of The Sketch Book Publishing Co. 938 Fine Arts Building, Chicago.

SUBSCRIPTION RATES

Year, in advance	$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city; E. C. Rahme's, 38 North Broad Street, Philadelphia, Pa., and 938 Fine Arts Building, Chicago.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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An accumulation of art news has made necessary the issuance of the June number of this journal in eight pages. As a rule, the art season in America ends at the latest by May 15, but this year, doubtless owing to the continued cool weather, there have been many happenings and incidents which call for record, while the phenomenal art sales in London and Paris also have to be noticed. The next issue of the "American Art News" will be published on July 15.

Mr. R. F. Outcault, in an open letter to the dailies, announces that he has no connection with the so-called "Press Artists' League," which recently held a so-called "two days' Exhibition" at the Hotel Astor. This is a belated action on the part of Mr. Outcault. The fact that his name appeared as President of the League on the letterheads of that organization until comparatively recently, doubtless had much to do with the giving up of contributions by actors, singers and artists to a Mr. Baxter, who represented the League. This Press Artists' League deserves the attention of the authorities.

Despite the continued protests of several of the Academicians, notably Messrs. Carroll Beckwith, J. Alden Weir and J. G. Brown, the union of the schools of the academy with the Fine Arts Department of Columbia University, bids fair to be accomplished. The opposing Academicians are unquestionably sincere in their opposition, but public sentiment favors the union.

The presence of the usual annual summer throng of visitors to New York again emphasizes the need for a permanent summer art exhibition in this city. Thousands of art lovers visit New York each summer, all of whom would appreciate the opportunity to see and study pictures, sculptures and art work, could an exhibition of these be held in an accessible gallery. Many of these visitors would doubtless become purchasers, and it seems strange that no enterprising dealer has thus far arranged for such a summer exhibition. The Lenox Library and Metropolitan Museum are of course open, but they are not easily reached by busy people, and the Brooklyn Institute is also too far away. The few dealers' galleries that remain open for the summer offer only small individual displays.

The gift of $100,000 by Mr. James Stillman, of New York, for one or more annual prizes to be awarded French students in the Ecole des Beaux-Arts, of Paris, was a graceful action, and has brought to Mr. Stillman the deserved thanks of American and French art lovers.

After the annual spring cleaning and re-arrangement of the galleries the Metropolitan Museum of Art recently reopened without the usual formal reception. The great canvas by Hans Makart, "Diana's Hunting Party," has been moved from the upper wall of the central gallery in the old wing to room 24, a place where it can be seen to much better advantage and where its extremely interesting technique may be studied at close range. Among canvases shown publicly for the first time are "The Nativity" of II Greco, Robert F. Blum's "Ameya," and "The Last Voyage," presented to the museum by the widow of the artist, Edwin Lord Weeks. The Sargent portrait of William M. Chase hangs beside the Weeks picture.

In the other departments the principal additions have been the Adams gold vase, a souvenir of a business achievement and an artistic glorification of the cotton plant; the Farman collection of 4,210 Egyptian antiques, presented by Darius O. Mills; and a large case of Egyptian poetry presented by the Egypt Exploration Fund of London, and consisting of 108 pieces.

Many additions have been made to the Morgan collection of Chinese porcelains and to the Crosby Brown collection of musical instruments.

The State of Pennsylvania has commissioned John W. Alexander, the New York artist, to paint a series of fourteen mural decorations for the new capitol building at Harrisburg. They will depict the advancement of science and civilization in Pennsylvania.

Justice Leventritt in the New York Supreme Court has decided that the trustees of the Metropolitan Museum of Art were justified in refusing to exhibit Ernesto Blondi's "Saturnalia", the bronze group which has lain in the museum cellars for the last couple of years. At the same time Justice Leventritt declared that Blondi was entitled to the return of the group at any time on his furnishing a bond to indemnify the museum against loss on the $18,200 bond which it gave to the customs on accepting the group for exhibition.

It is expected that Blondi will not seek to remove the group to Italy but will try to dispose of it here. Gilbert Ray Hawes, his lawyer, said that he would certainly appeal from Justice Leventritt's decision.

The Art Institute of Chicago is in debt to the amount of $200,000. Of this $76,000 has been subscribed, payable when the entire sum has been secured. Recent gifts to the Institute include "Portrait of a Man," by a Flemish master, given by John J. Glessner; "Portrait of Helena du Bois," by Anthony van Dyck, in memory of the late William T. Baker, by his family; "The Castle," by Jacob van Ruysdael, presented by Henry C. Lytton; "The Water Mill," by Meyndert Hobbema, the gift of Mr. and Mrs. Frank G. Logan.

To the Womens' Art Club of New York, beyongs this year the distinction of holding the last public exhibition of the season. The display was held during May in the galleries of the National Arts Club, and was made up of about one hundred members—with the exception of a few water-colors, pastels, minatures and two pieces of sculpture, all oils.

The exhibition was an interesting and creditable one. It contained some charming figure works, among which perhaps the best were Elizabeth Nourse's "Young Mother", Rhoda Holmes Nicholls' "Girl with Roses", Marion C. Hawthorne's "Reflections", Alethea Platt's "Country Workshop", and Amanda Brewster Sewell's "Decorative Panel." A score or more of landscapes of which the best were shown by Adelaide Deming, Raphaela Johnson, Blanche Dillaye, E. M. Scott, E. D. Turcas, E. Louise Munger, A. L. Wyant and Shirley Williamson. The portraits were headed by Miss Helen W. Phelps of Henry B. Snell; Mrs. John W. Burgess' of Alonzo B. Hepburn; Miss Louise L. Huestis of Myron Whitney, Jr.; Miss Susan M. Ketcham's of her mother; Mrs. Wygant's of Mrs. Wyman, which received the Burgess prize of $100, and Miss Mary M. Wetmore's of "Master Teddy". There were not too many flower pieces, which formerly predominated in all women's art displays. Of these the best were Miss Hunter's "daffodils", Miss Spofford's "petunias", Mrs. Scott's "gladiola" and Mrs. Vanderpoel's "roses".

So good was the exhibition that it seemed a pity that more of the members had not contributed to the Academy and Society exhibitions of the past season.

The personal property of Thomas Waggaman was sold at auction at his residence in Georgetown, D. C., on June 6. The sale was almost a farce. A large painting of the "Holy Sepulchre," for which Mr. Waggaman paid $1,200, brought only $22 and few of the household treasures went for more than a few dollars each.

President Nicholas Murray Butler, of Columbia University, after a meeting of the trustees of the University on Monday, June 5, at which they resolved to establish a School of Finance in co-operation with the National Academy of Design, and referred the details of such co-operation to a committee which will confer soon with the Council of the Academy, issued a long statement to correct the impression that the two institutions ought to be merged, and that the academy is to be affected in any way detrimental to its interests.

THE VENICE EXHIBITION.

A fascinating display of works of art is the sixth annual exhibition of the Internazionale d'Arte della Citta di Venezia, opened by the Duke of Genoa May 10. Venice is a good place in which to see pictures that are in themselves worth seeing, and in this admirable setting the exhibition opened auspiciously, in brilliant sunshine.

The Palazzo dell Esposizione contains more than thirty galleries, and the galleries contain in all upward of 1,200 works of art, representing about 500 artists from all parts of the civilized world. Each gallery has been decorated and its furniture and fittings specially designed by artists, and whenever practicable the decorators of each gallery are of the same nationality as the artists whose pictures are shown in the gallery.

Thus the Swedish gallery, for example, has an effective color scheme of heliotrope and green, carried out under the direction of Ferdinand Boberg and Carl Svensson, both of Stockholm. And in this room are the strong pictures of Anders Zorn, water colors by Carl Larsson, sculpture by Christian Erikson and further work by Swedes.

As a whole, the decorations are good throughout, and it is difficult to say just which is best. As a scheme in itself and as a background for pictures, none is better than the arrangement devised by the Hungarians—blue and purple hangings and upholstery and a frieze and background of gold.

Here the best pictures are lent by the Hungarian nation—a fine Munkacsy, a dignified forest scene by Paal and a moonlight by Olgyal. Some of Philip Laszio's well known portraits are also included.

The Americans, presumably because they did not take the trouble, have not a room to themselves, but in more than one of the so-called international rooms there are works by Americans. Some are well known; for example, Gari Melcher's "Last Supper." He is represented by two further works, and in the same room there are twenty-four works by Americans.

J. J. Shannon shows his well-known portrait of Phil May, which gained a gold medal at St. Louis. Richard Miller shows some beautiful work. Frieseke is well represented.

Colin Campbell Cooper's "Skyscrapers" is much noticed. Vail has two striking pictures and other Americans here are George Hitchcock, Walter Gay, William Dannat, Humphreys Johnston, Walter MacEwen, Julius L. Stewart, Harry van der Weyden and Lionel Walden.

A big picture by Verestchagin is in the same room as the American works mentioned; also two pictures by James Wilson Morrice, of Canada, and some good things by John Lavery and Fritz Thaulow.

The English gallery, decorated in a somewhat severe but effective manner by Walter Crane, Alfred East and Frank Brangwyn, contains some good things, notably by George Clausen and Maurice Greiffenhagen. Many work by British painters appear in the international rooms.

The French, whose decorators were Besnard, Charpentier and Gustave Souiier, are hardly at their best, though individuals are well represented. Blanche shows his portrait of Rodin, and there are good things by Carriere and Renoir.

The Dutch display is an interesting one, the German perhaps a little heavy, and the Italian, naturally, strong and comprehensive. Boldini's famous portrait of Whistler is here. Mancini shows one of his best portraits, and there is a beautiful "Idyl" by Fragiacomo, which was shown at the first exhibition of the International Society of Sculptors, Painters and Gravers.

AROUND THE STUDIOS.

R. B. Gruelle, one of the best known artists in the middle west and a member of the well known "Indian group," whose other members are Steele, Forsyth, Adams and Stark, and who has painted on the Massachusetts coast, especially near Gloucester for a number of summers, will probably remain in Indiana this year and paint the scenery of his native state. Mr. Gruelle has recently presented the Robert Dale Owen Memorial with a charming water-color, to be sold for the benefit of that fund, which has for its purpose the placing of a portrait bust of this celebrity in the State House in Indianapolis, and was the originator, and brought to successful issue, the sale of twelve pictures by Indiana artists for the benefit of the family of the late Charles Conner. His water-color, which was hung on the line at St. Louis, was one of the most admired pictures in the exposition.

Miss Marguerite Fréchette, secretary of the Art Students League, has recently finished a portrait of Mrs. Spencer T. Driggs, of New York, that is a most creditable example of this clever young artist's work.

Mrs. Driggs is represented seated in a mahogany chair, in a soft white silk gown with suggestions of lavender which blend harmoniously with the sombre green of the background. The pose is graceful, and the composition both pleasing and full of movement.

Miss Fréchette is spending the summer in Canada, but expects to return to New York early in the autumn.

The second of the four lunettes "The Relation of the Individual to the State," by Mr. John La Farge, designed as a mural decoration for the Supreme Court room in the new state capitol of Minnesota at St. Paul, has recently been placed in the large gallery at the Fine Arts Building where it was shown to a few friends of the artist. Mr. La Farge did not send a general invitation to the press.

Henri von Daur, of Vienna, the Austrian painter, and secretary of the American National Institute in Paris, sailed on the Zeeland June 3, going directly to Paris to his studio, 24 Avenue du Saxe.

Mr. Louis C. Tiffany has become one of the incorporators of the institute.

Mr. George de Forest Brush, who has been painting in Florence, Italy, has recently arrived in New York to execute a number of portrait orders.

Mr. Parker Newton sailed for Europe June 3, going to Scotland and the Hebrides to paint. Mr. and Mrs. Newton will spend the latter part of the summer in northern Switzerland.

H. A. MacNeil, the sculptor, is now finishing in his studio at College Point a heroic statue of President McKinley in bronze, standing nine and one-half feet high.

The statue will form the central piece of a group to be placed in the Ohio Capitol, at Columbus.

The statue represents Mr. McKinley in the act of delivering his last speech at the Pan-American Exposition the day he was shot.

Charles H. Niehaus' equestrian bronze statue of Gen. Nathan B. Forrest was recently unveiled in Forrest Park, Memphis, Tenn.

To Solon H. Borglum, the sculptor, has been awarded the commission to execute a statue of General John B. Gordon, to be erected by Confederate veterans in Atlanta, Ga. Mr. Borglum's model was selected from six shown in the contest.

Mr. Glenn Hinshaw, just returned from abroad, stopped a day or two in this city en route to his home in Indianapolis.

Gustave Henry Mosler, greatly improved in health by his trip to Colorado Springs, is again busy in his father's studios at Euclid Hall, this city, before leaving for Mr. Mosler's summer home, Sans Souci, in the Catskills.

F. S. Church, who recently was taken to the hospital threatened with appendicitis, fortunately escaped an operation, and is convalescent.

Carl Blenner is building a studio at Morris Cove, N. H., where he expects to go about July 1. He is busy in his studio in the Sherwood at present painting portraits of Mrs. Eric Dahlgren (formerly Miss Drexel), Mrs. Edward Lauterbach and Mrs. Valentine Snyder, wife of the president of the Bank of Commerce.

Fedor Encke, of Berlin, who has painted portraits of prominent American people this winter, will return to Berlin this month. He hopes to return to America next January. Mr. Encke's studio last season was in Carnegie Hall.

Charles M. Shearn is busy with his large decorations for St. Andrews church at Stamford, Conn. He will not be able to leave town this summer, as he has orders which he hopes to complete in his studio in the South Street Studio Building.

Pierre Feitu, the French sculptor, who has been working in New York this winter, will leave July 1 for a trip through France and Italy. He expects to return to this city some time next fall.

G. Gleen Newell will spend the summer at Arkville, in the Catskill Mountains.

THE CHEAT.

By John Collier — Royal Academy Exhibition.

Henry Morrette, the sculptor, will spend the summer after July 1 at Delaware Water Gap. His studios are in the Tenth Street Building.

R. Hinton Perry is busy working on an equestrian statue of Gen. G. S. Green, which is intended for the Battlefield of Gettysburg. Mr. Perry will be kept busy at his studio in the Tenth Street Building all summer, leaving town only for occasional trips.

Bolton Coit Brown's wonderful collection of Japanese prints is now an established feature in New York art. These beautiful prints represent years of labor in collecting. They are all printed by hand on wooden plates and are the finest examples of their kind this city has ever seen. They are exceptionally beautiful in color, and even the oldest among them are in an excellent state of preservation. A view of them is well worth a visit to his studio in the Tenth Street Building, where they may be bought at remarkably low prices.

Alban Jasper Conant, the aged artist, is just finishing a portrait of Bishop Potter. It is a remarkable work considering that Mr. Connant is 84 years of age, and is the second portrait Mr. Connant has made of the Bishop. In his youth this artist was interested in exploring ancient Indian mounds. His studio in the Tenth Street Buliding contains many remarkable specimens of his collections of earlier times and is one of the most interesting in the city, but the most unique feature of it is the "balcony garden," where he raises his own vegetables with great success in large boxes. His tomatoes are his especial pride. Sometimes they weigh two pounds each.

Some years ago he wrote a book called "Footprints of Vanished Races," which is now being used as a textbook in many of the public schools. Mr. Connant says his studio is cool and comfortable and he has no desire to leave it at any time.

Sara G. Wright, the sculptress whose studio is in the 67th St. Building, left New York June 1 to spend the Summer at Bennington, Vermont.

W. De L. Dodge will probably remain in New York all Summer, as he expects to paint a large and important decoration in his studio in this city.

Robert W. and Mrs. Vonnoh expect to move into their new and spacious studios in the Atelier Building in Sixty-seventh Street, which will be finished about July 1 and in which they are both stockholders. When they are settled in their new home they will travel for some months along the Atlantic Coast.

Mr. Vonnoh was on the jury at the Art Students' League.

Eulabee Dix has been on a visit to her home in the West. She will return to her studio in the Carnegie for a few weeks to finish some work she has on hand. About June 15th she will sail for England where she has orders to paint miniatures of prominent English people.

J. G. Brown is finishing one of his "boy" pictures. He expects to leave New York this month for Rutland, Vermont.

G. H. Yewell will spend the Summer at his cottage, Hill View, Lake George.

Robert Van Boskerck is painting in the neighborhood of Hackensack, N. J. He will sail for France about July 1.

Anna Giberson is preparing for an exhibition which she has been invited to give at one of the large galleries next season. Some beautiful examples of her work are to be seen in her studio in the Sherwood. Her name is well known at leading exhibitions throughout the country and her ideal pictures have been thoroughly successful. Miss Giberson will spend about six weeks at Chatauqua and the remainder of the Summer will be devoted to her work.

Paul Dougherty, the landscape and marine painter, has gone for a month on a sketching trip in Maine.

Wm. Cary Brazington, whose studio is at 27 West Sixty-seventh Street, will spend June and July in Canada and the remainder of the Summer in the Adirondacks.

Gordon Grant will be busy with illustrations at his studio in Sixty-seventh Street all Summer.

Walter Russell will spend the Summer at Oyster Bay, L. I. He left New York in May.

A. W. Bacon left New York June 1 for Cape Cod, Mass.

Wm. B. Van Ingen will go to Onteora in July to work with John W. Alexander on the decorations for the Harrisburg State Capitol.

R. V. Sewell will go to Oyster Bay for the Summer.

Louise Brigham, who has devoted much time to interior decoration, sailed for Europe June 7 to remain two years. She will study interior decoration in Germany, Sweden, France and Italy. Miss Brigham has for some time been connected with settlement work and it is her object to study abroad for the purpose of introducing decoration in humble homes.

Thomas Dewing will spend the Summer at his home on Long Island.

IN THE ART SCHOOLS.

Although the usual annual display of the work of the art students for the year of the Academy of Design Schools could not be held this year owing to the recent burning of the Academy school buildings at Amsterdam Avenue and One Hundred and Ninth Street, the awards were given out at a meeting of the students and instructors presided over by President F. H. Dielman in the South Gallery of the Fine Arts Building, No. 215 West Fifty-seventh Street, on Friday evening, May 12. These awards were as follows:

Antique School,day class, figure—Norman Ray Thurston, Suydam silver medal; Josephine E. Irwin, Suydam bronze medal; honorable mention, Salvatori Lascari.

Day class, head—Honorable mention, Ruby Murray. Night class, figure—Honorable mention, Charles T. Leproux. Night class, head—Honorable mention, Anne Hoag.

Life Schools, painting from the nude—Leighton Smithe, Suydam bronze medal. Painting class, Marco Zimmermann, first prize, Hallagrten School Fund; Harry Harold Aronson, second prize, Hallgarten School Fund. Women's Class—Ethel M. Cooney, Suydam bronze medal; honorable mention, Nathelie M. Chadwick. Men's Day Class—Herman Amlauer, Suydam silver medal; Harry Harold Aronson, Suydam bronze medal; honorable mention, William J. Quinlan and Edward Scholl. Men's night class—William Levy, Elliott silver medal; honorable mention, A. Wolfson and Carl Wendell Rawson.

Composition class—Leo Stahr, first prize, Hallgarten School Fund; George R. Kirchner, second prize, Hallgarten School Fund; honorable mention, Jessie Banks.

The council specially commended the excellence of the work of these compositions:

Still life class—A. Warschowsky, Suydam silver medal; A. L. Kroll, Suydam bronze medal; Marguerite M. Reuwee, Suydam bronze medal; honorable mention, William S. Breithaupt.

Illustration class—Neil Eckerson, Suydam silver medal; May Owens, Suydam bronze medal; honorable mention, Salvatori Lascari and Alexander Schwette.

Etching class—Samuel Chan, first prize, A. H. Baldwin Fund, $50; Leo Stahr, second prize, A. H. Baldwin Fund, $25. The council specially commended the work of this class, and particularly work not in competition by H. H. Aronson, D. B. Dawes and W. J. Quinlan.

Coin and medal designing class (founded by the American Numismatic and Archaeological Society) — Honorable mention, Harry Harold Aronson.

Closing exercises of the School of Industrial Art of the Pennsylvania Museum were held in Philadelphia on May 31 last. Twenty-five pupils were graduated from the Art and Textile Schools, and a number of prizes were awarded.

At the Pratt Institute, Brooklyn, an exhibition of work done during the past year, was held on June 1, 2 and 3. The galleries were crowded with visitors. A demonstration of domestic science work was made on the first, third and sixth floors of the main building.

The Bridgman evening life class at the Art Students' League recently had a "treat." Mr. Bridgman was present and received from the class a gift of a mission chair.

The Antique classes at the Art Students' League invited all the students to "Luny Park" and "Screamland" on Wednesday, May 17. Peanuts, stick candy and hot sausage sandwiches were munched by the guests as they made the round of the side shows or watched the "stunts," one of which was a comic imitation of the false alarm of fire at the league a short time ago. The program ended with a "trip to the moon," which meant that everybody climbed out of the window and up the fire escape to the room above, where there was dancing.

The annual exhibition of the Trenton, N. J., School of Industrial Arts was held May 24, 25 and 26. In all departments much more seriousness of endeavor was shown than heretofore. Good work was shown in the departments of bookbinding, managed by Misses Helen P. Haskell and Alice Provost; water-color painting, under the charge of Mr. Henry McBride, principal; rugs and hangings, under Miss Amy Hicks; the life and illustration classes, china painting, modeling and mechanical drawing. There are two hundred students in the school.

Mr. Arthur R. Freedlander has opened a summer school of painting at Vineyard Haven, Mass.. Instruction will be given in landscape and figure painting in oil, water-color and pastel, the course of instruction continuing from June 15 to September 15.

Professor Walter Scott Perry, director of the fine arts department at Pratt Institute, Brooklyn, will, for the first time in several years, spend his vacation in this country, going with his family to their summer home near Boston for the entire season's rest.

The New York School of Art, 57 West Fifty-seventh Street, held its annual exhibition of students' work May 19, 20 and 21.

Special scholarships were awarded tto Edward Hopper and Rockwell Kent for all-around work. In the painting classes for men a scholarship was given to Arthur Cedarquist, and honorable mentions to Homer D. Boss, Oliver Chaffee, A. Frudmann, Julius Golz, Frank van Sloan and Carl Springhorn. In the women's painting class scholarships were given to Miss Hazel F. Horne for painting the figure and Miss Kathryn Raymond for portraiture, while honorable mention fell to the following students. The Misses Haworth, Oelhoff, Timken, Hillsdale, Knowlton, Guignard and Lundborg. The last-mentioned received a scholarship for her painting of still life.

The life class for men produced a scholarship for Julius Golz, Jr., and mentions for Messrs. George Baumgard, Harry Dougherty, Rockwell Kent, and George Bellows. That for women earned a scholarship for the Misses Hart, Vanderhoof, McCutcheon, Plummer and Walker. In the illustration class the Penfield scholarship was taken by G. O. Coleman, the Mors scholarship by H. D. Main, the Hitchcock scholarship by Leslie Ambrose. In the night class Homer D. Boss took a scholarship, and Messrs. Crawford, Freedman, and Inveriuzzi honorable mentions. In the children's class Cornelia Barnes won a scholarship, and honorable mentions were decreed to Julia Roberts, Alene Dreyfus, Sidonie Bergenstein, Elizabeth Fritsche and Marion Baar.

The scholarships represent free tuition at the New York School of Art for one year.

The exhibition was of unusual excellence.

Mr. Samuel T. Shaw, together with the Society of American Fakirs, recently gave a dance and dinner for the Fakir girls at the Art Students' League. Dancing began at two in the afternoon and dinner was served at six. After dinner there was more dancing and solos by John T. Carlson.

The summer classes of the Academy of Design for study in the open air, from the living model, still life and foreground landscapes will be maintained within the enclosure of the National Academy of Design during June, July and August, under the direction of George W. Maynard.

All students of the academy of the season of 1904-1905 will be admitted on payment of $5 for the season. All others desiring the advantages of the summer class may obtain the same by paying a charge of $5 per month, which payment must be made in advance to the clerk of the academy. Model poses from 9.30 A. M. to 12.30 P. M. Criticisms will be given on Tuesday and Friday mornings. On mornings when the weather does not permit work in the open air the model will pose in the class room.

An exhibition of students' work of the St. Louis School of Fine Arts, consisting of designs, illustrations, ceramic decorative pottery, book binding, and the work of the juvenile, antique sketch classes in color, black and white, and the portrait and life classes, was held in the galleries of the museum June 12.

The Evans' prize of fifty dollars, given annually to the Art Students' League for the encouragement of the practical side of art, was awarded this year for a poster advertising the Art Students' League, and was won by Thos. Hunt.

The Woman's Art School of Cooper Union held its annual reception and exhibition June 1, at which Miss Kate L. Reynolds, principal, received with Miss Elizabeth A. Talbot, Mrs. Mary C. B. Ellis and Miss Elsa A. Richardson, of the faculty.

Probably no work attracted more attention than that of Miss Ruby Abrams, a young deaf and dumb girl, who won a sliver medal by her illustrations and an honorable mention for her decorative panel entered in competition for the $100 prize, offered by Mrs. J. Woodward Haven for the best copy of a panel for wall decoration by François Boucher.

Mrs. Abram S. Hewitt offered a second prize for the same. Miss Alma M. Hirsig won the first prize, Miss Sarah Condon the second.

The fan competition, for the best fan painted in the style of the Louis XVI. period, went to Miss Ida J. Leete, who received the first prize of $15. The second prize of $10 was Miss Gertrude M. Stein's. The third, fourth and fifth prizes of $5 each were awarded to Miss Mabel Stout, Miss Jeanne Montcault and Miss Grace Daggett. The prizes were offered by Miss Ethel Cram.

Silver medals were presented to Edith L. Emmet, Eleanor O. Eadie, Mildred A. Arden, Genevieve Lane, Marguerite C. Hickey, Ruby Abrams, Emma L. Funk, Grace Daggett and Lillie C. Hake. Bronze medals were awarded to A. May Noble, Mabel Judson, Anna A. Hills, Ethel H. Traphagen, Margaret K. Hazard, Alice M. Eubank, Frances M. McGiffert, Gladys Peck, Edna L. Freeman, Lena A. Baldwin, Helen Buhsen, Meta Pepper, Louise B. Shaw, Agnes W. Lumsden and Sarah A. Stewart.

Cordelia Huntington, Mary Wall, Virginia Mercer, M. Lilliam Bremer, Margaret Moore, Emily Eager, Anna Sieglina, Alicia Kelley, Alice Goddard, Clyda Joy, Isabel Miraco, Sonia de Kallands, Jeanne Chambellan, Minnie Serrell, Ida Leete, Mary Cole, Mabel Lucken, Florence Barclay, Bessie Ham, Elsie Kip, Elia Hobbs, Helen Hogeman, Grace Shrive, and Alice de Someillan received honorable mention.

Work done by the students of the New York School of Applied Design for Women was shown May 17th and 18th at the school building, No. 200 West Twenty-third street. Some of the designs are exceptionally good and evidence the value of the practical instruction given by the school.

The exhibition marked the close of the school term. Diplomas were distributed among the graduating students by Miss Loomis, the secretary, and prizes consisting of scholarships and money to the amount of $700 were awarded to the Misses Rosa Smith, Mary Coggeshall, Dorothy Squires, Kathrine Steplin, C. P. McCoy, Ethel Chaquin, Grace Stein, Alice Huxley, Alice Payne, Angelica Church, Florence Wright, Elsie Kurtlancy, Elizabeth Waters, Serena Elliman, Adelaide Barnes, Agnes Seager, Elizabeth Lewis, Madeline Leonard, Christina Liscomb, Louise Baylis, Agnes Fernbach, Marina Purdon and Anne Bradley.

These were donated by Mmes. Dunlap, Hopkins Janvier Le Duc, Abram Wiltse, Henry Bischoff, C. Griswold Bourne, Asa Wynkoop, Sanford Bissell, William Rafford Pitt, Edward P. Sperry, Edward T. Platt, the Misses Elsa Hurlbut, Elizabeth S. Graham and Frelinghuysen; Dr. I. Wyman Drummond, Willard S. Brown, Charles W. Clinton, George E. Marcus, W. D. H. Washington and the Palette Art Company.

The prizes were awarded by a jury of over a hundred judges. Among them were the Rev. Canon Knowles, Messrs. Robert T. McKee, Andrew K. Womrath, W. C. Heydecker, W. S. Howard, Georges A. Glaenser, Harvey W. Corbett, Herbert A. Morgan, B. West Clinedinst, W. H. Funk, Richard H. Hunt, J. Monroe Hewlett, C. R. Clifford, H. A. Neilson, Charles E. Bentley, F. W. Budd, Ernest D. Worth, F. D. Lacy and A. W. Drake.

The New York School of Art arranges two summer terms, one at Bayport; L. I., under Messrs. Henri and Connah, the other in the city, with Kenneth Hayes-Miller and Miss Elisa A. Sargent in charge. It has a system of scholarships by arrangement with various out-of-town schools of art, whereby the latter send in work for a competition and the winner receives his or her tuition free of charge. Thus the schools of art at Cleveland and Columbus, Ohio, and at Minneapolis, the Art Clubs, of Richmond, Va., and Nashville, Tenn., and the Art School at Denver, Col., are authorized to contend each for a scholarship.

The winter session of the School of Decorative and Applied Art, 27 West 67th St., and 76 West 55th St., closed Saturday, June 3.

The following students were granted diplomas for a two years' and certificates for a one year course: Diploma students, Celia Bernstein, Mrs. M. Loulie Cundler, Louise Chandler, Clara E. Hibbard, Elizabeth McCullock Jackson, Georgia S. Leaycroft, Mary Stuart McCutchen, Mary C. Sauther, and M. Frances Williams, all of the

(Continued on fifth page.)

(Continued from fourth page.)

Normal Class; Edward H. Aschermann Frances Bradford, Kate L. Ford and Amelia E. Mauss, of the Design Class.

Certificate students were: Thomas Anskis, M. Gladys Brown, Effie Jane Daubenheyer, Ida S. Frost, Harriet B. Hinman, Fannie E. Pierce, Georgiana Greenwood, Mabel Harry, M. Lloyd, Mrs. Clara B. Stafford, and Avis Waterbury, of the Normal Art Class, and Mae Echerson, Edith Kidd, Eleanor S. McNulty, Helen Sample, and Frances M. Harris, of the Elementary Design Class.

These diplomas and certificates are granted by the school with the consent of the University of the State of New York, the school having been incorporated under the Regents of the University. They have, therefore, the standing of those of the acknowledged technical schools of the State.

The Summer Session opened Monday, June 5, with a class in design and in costume design and also a general art class for life and still life drawing and painting. The normal art class will open July 10.

FOREIGN ART NEWS.

The present art season in London and Paris bids fair to be memorable for the number and importance of auction sales of pictures and art objects. In Paris there have already been held sales of the famous Boy and de Estrada collections. The latter, which continued a number of days, brought a total of $97,354. The collection was chiefly composed of rich furnishings, tapestries and art objects. The prices were considered high. Two Louis XIV Flemish tapestries brought $4,100. They had been offered at $3,000 at private sale. Two other Flemish tapestries of the same epoch brought $2,000.

In the Boy collection sale the Limoges enamels were the chief feature. The valuation of the experts present were generally doubled and some items brought ten times the valuations placed upon them. The chief bidders were Seligmann Freres, Hamburger Freres and Mm. Roux & Chappey. The glass work also brought large figures. A large Triptych of Limoges Enamels by Penicaud, representing the Crucifixion was secured for $12,800 by M. Hamburger, M. Jacques Seligmann secured a Limoges enamel placque by Limousin, representing "John the Baptist Preaching" for $5,100. The total of the sale approximated $300,000.

Art auction sales in London of the past six weeks have been unusually important and interesting. The choice collection of Mr. John Gabbitas, composed for the most part of modern pictures and drawings of small size and beautiful quality, brought $50,000 on May 27. A feature of the sale was the purchase by Mr. Watson of a superior Corot "La Chevriere" for $6,660; another Corot "A River Scene," went to Mr. Wallace for $2,000. A Jacque sold for $3,000. A biberon, carved of rock crystal, mounted with enameled gold, 12¾ inches high and 16¼ inches long. Italian work of the middle of the sixteenth century, was bought by Charles Wertheimer for Mr. J. Pierpont Morgan for $81,375, the highest price ever paid for a single object in an English auction room. While it was on show its authenticity was much disputed. The body of the vessel may be described as roughly resembling a monster, the head forming the spout, though the monster form is lost in a fluted, shell-like effect of the general outline. Below the neck are two wings. The gold mounts are enameled in opaque and translucent colors and are enriched with settings of precious stones. The handle is of enameled gold and is formed as a finely modeled statuette of Neptune sitting astride a dolphin.

The Huth sale of engravings, prints, pictures and porcelaine, was largely attended. The highest price for the art objects was $9,710, paid for a pair of Mandarin jars with covers. A full portrait in gouache of the Earl of Essex by Isaac Oliver, brought $2,100. An Oviform Prunus vase, which Mr. Huth bought for $125 from a dealer, who in turn had paid $3.12 for it, was purchased by Mr. Partridge, after a long contest with Mr. Duveen, for $29,000. Mr. Duveen secured a prize in a pair of beakers and an Oviform vase and cover, which he bought for $13,500. Mr. Duveen was, in fact, the largest purchaser of art objects at the sale and allowed very few important pieces to escape him.

The Huth pictures drew a large attendance. One hundred and forty-five numbers brought a grand total of $250,000. Thirteen pictures realized over $5,000 each, and twenty-eight brought over $2,500 each. A small black and white chalk drawing by Gainsborough of the Duchess of Devonshire was bought by Colnaghi & Co. for $5,250, and the same firm secured Constable's Salisbury Cathedral for $8,925. The depreciation of a school of art once popular was evidenced by the sale of the "Commentator of the Koran" by J. F. Lewis for $8,660, sold in 1893 for $13,385.

The finest male portrait by Gainsborough that has figured in the English salesrooms for decades—that of Mr. Vestris, a celebrated dancer, was fought over by Messrs. Agnew and Wertheimer, and was finally secured by the latter for $23,887. Mr. Agnew bought a female portrait by Gainesborough for $15,225 and a Hogarth for $6,560. Mr. Permain paid $4,462 for a superior female portrait by Sir Thomas Lawrence. The purchase of a canvas entitled "Morning" by George Morland by Mr. Agnew for $10,500 made a new auction record for Morland. Of the three examples of Sir Joshua Reynolds sold, a head of "Lady Amelia Spencer" brought the highest price, $4,620. It was secured by Mr. Permain.

Other important sales of the London season thus far, have been those of the collection of old masters owned by Mr. Henry Willett, of pictures and art objects owned by Mr. Capel Cure, of engravings of the early English school owned by Mr. Huggins, and of old English pictures owned by Lord Tweedmouth. The most interesting of the Willett pictures were twenty-five portraits by Bramantino, which formed part of a frieze in the Palace of San Martino near Mantua. These were divided into nine lots and brought $2,835. Messrs. Seligmann, Hamburger, Wertheimer and Rothschild were the chief buyers at the Capel Cure sale, where the prices were rather disappointing. The Huggins engravings brought a total of $30,207. Colnaghi secured the first prize, a first state of Countess of Harrington by V. Green after Reynolds for $3,012. The feature of the Tweedmouth sale of early English pictures was a portrait of Robert Burns, the poet, by his friend Alexander Nasmyth. This portrait was painted in Edinburgh in 1787. Raeburn's portrait of his wife, which was purchased for J. Pierpont Morgan for $45,675 was sold at Christie's in 1877 for $4,987.50, and ten years later fetched only $4,252.55.

At a sale of early English portraits at Christie's in London on May 6, 132 numbers brought a total of $150,000, and of this total, five portraits by Romney, contributed the amazing sum of $79,275. Mr. Agnew paid the top price of the day for the portrait group "The Horsley Children"—$23,100, a picture for which the artist received only $500. The Colnaghis paid $13,650 for the portrait of "Lady Amelia McLeod" for which the artist received only $100, the portrait of "Mrs. Methuen" they secured for $17,850, and the portrait of "Princess Amelia" for $14,700. Sully & Co. paid $9,975 for the portrait of "Mrs. Beresford," which Romney painted, together with a portrait of Miss Beresford, her daughter, for $250.

These figures show that work for which Romney received about $1,500, or possibly less, is now worth more than $100,000, so that practically within five generations, the artist's work has increased in value fifty fold.

Mr. C. T. Garland, a great-grandson of Miss Indiana Talbot, afterwards Mrs. Lewis Garland, whose portrait by Gaineborough appeared in this sale, purchased it for $10,500.

The German Artists' League has bought for $15,000 the Villa Romana at Florence, and will remodel it for their purposes.

The exhibition of pictures by the late M. C. Bisschop, who died last year, is attracting much attention at The Hague. Most of the pictures form part of private collections.

Mme. Benjamin-Constant has made a gift to the City of Paris of "Le Jour des Funérailles," one of the finest Oriental paintings by her late husband.

A life size bust picture by Albrecht Durer of the Saviour crowned with thorns has been found in the house of an obscure resident of Offenburg. The canvas bear Durer's monogram and the date 1524.

A movement to erect a monument to the memory of Christopher Columbus, in celebration of the four hundredth anniversary of his death has been started and it is expected that the Vatican will issue an appeal to the whole world to subscribe to the fund so that the monument will be one worthy of the great discoverer.

The plan was suggested by Cardinal Richelmy, Archbishop of Turin, and has met with favor everywhere, especially at the Vatican. It is proposed to erect the monument in Rome in the neighborhood of St. Peter's Cathedral.

Paul Dubois, director of the School of Fine Arts, died in Paris May 22. He was born in 1829, was first educated for the law, but took up sculpture after spending several years in legal and literary work. He studied in Paris, Rome, Naples and Florence, and soon attracted attention at the Paris Salon. At the exposition in 1867 a number of his works were shown, and in 1873 he became curator of the Luxembourg Museum. Five years later he succeeded M. Guillaume as director of the School of Fine Arts. He was a member of the French Academy and an officer of the Legion of Honor. Besides his work as a sculptor he painted many portaits and copies of masterpieces. Statues of Charity and Military Courage for the tomb of General La Moricière, at Nantes; a statue of Narcissus and one of Eve are among the most notable of his works. "My Children" was his most effective work in painting.

The Heugel sale of pictures at Salle Petite realized $57,800. M. Bacume paid $13,000 for Delacroix's "Lion Chase", M. Bernheim, Jr., $3,000 for Delacroix's "Christ on Cross", M. Glaenzer $12,200 for Millet's "Bather" and Boussod Valadon $11,200 for Millet's "Little Gooseherd". To the same firm went Corot's "Paysage de l'Artois" for $6,500, M. Oscar Mendez paid $6,000 for Rousseau's "In the Forest", and Durand-Ruel $1,900 for Diaz's "Hamadryads' Repose".

There has been a notable lowering of values of certain French painters in the sales held recently in Paris. Meissonier has suffered most. One of his canvases which brought $18,000 in the second Seney sale in New York in the early nineties, sold last month in Paris for $9,000. Bouguereau has also depreciated greatly in value. Thus far, however, the Barbizon painters have more than held their own.

Charles Cordier, an eminent sculptor, died recently at Algiers, aged 77. M. Cordier was an intimate friend of Carpeaux, and both were pupils of Rude. His chief works were his statue of Marshal Gerard, an equestrian statue of Ibrahim Pacha, in Alexandria, and the Christopher Columbus monument in the City of Mexico.

A copy of Correggio's celebrated painting "The Repentant Magdalen," has been seized by the police of Cassel, Germany, and confiscated, as an offense against public morals.

The stained-glass window placed in the Chapel of St. John the Divine, Southwark Cathedral, London, as a memorial to John Harvard, the founder of Harvard University, was formally unveiled Monday, May 22, by Hon. J. H Choate, the retiring United States Ambassador. The window was designed by John LaFarge, and was made in this country under the direction of Charles F. McKim, the architect. The subjects illustrate the baptism of John Harvard, which took place in what was then St. Saviour's Parish Church, Southwark, on Nov. 29, 1607.

The French Government, which since 1883 had not taken part in the International Exhibitions of Munich, has resolved on an official participation this year and will send a collection of works of art to the Glass Palace and delegate two governmental commissioners to the Munich exhibition. This decision of the French Government, which is of special importance for Munich as an art centre, has been recevied with much satisfaction by the Munich artists.

Under the auspices of the Historical Society, a second loan exhibition is now being held in Oxford, England. It consists of some two hundred portraits, most of them lent by the various colleges and foundations, and representing personages who died between 1625 and 1714.

THE CHARLESTON EXHIBITION

The first picture exhibition held in the Gibbes Memorial Art Gallery closed on May 13 last, and marked an era in the awakened art life of the community.

The exhibition was a notable one in several respects, first in the unusually choice and large loan collection of pictures and miniatures by early American artists, from the citizens of Charleston; second, the admirable display of pictures by the best known of modern American artists, and third, the evidence it gave of the possibility of the new art building as a place of art culture and exposition.

Several thousand visitors during the month of the exhibition became familiar with the value to Charleston of the new art building.

Three pictures were purchased from the New York exhibit as gifts to the Carolina Art Association and Gallery.

"Midsummer in the Catskills," by Arthur Parton, was presented by Mr. James Murdoch, secretary of the Carolina Art Association, and who has been indefatigable in his zeal and work for the new art building ever since it was delivered into the custody of the association, and who was the moving spirit in the last exhibitions of the society. "French Shrimper," by Walter Satterlee, was presented by Mr. Julius Brittlebank. A Dutch scene and a Venetian painting were presented as a memorial of the late Samuel Y. Tupper, who was one of the vice-presidents of the art association, by his daughter, Miss Annie Tupper.

A feature of the exhibition was the presentation to the gallery of a bronze Venus de Milo, purchased with money turned over to the Charleston Art Club by the original woman's art club of the city, the Art Exhibit Club, and also of an "In Memoriam" picture to the last president of the Charleston Art Club, Mrs. Helen Whaley Rhett, by the members of the club. This picture is a water-color from the New York exhibit, by F. Hopkinson Smith, entitled "Still Water at Sonning."

The Carolina Art Association was also the recipient of a very graciously proffered gift, the portrait of the acting president, the Hon. James Simons, by the artist, Walter Florian, whose portraits of the Dutch artist, Josef Israel and little Miss Townsend, were so much admired in the exhibit.

An encouraging number of sales were made, among them "The Quiet Hour," by George Inness; "The Old Stone House," by G. H. Bruestle; "Yon Rising Moon," by Ben Foster, and "October Afternoon," by E. L. Henry.

The educational object of a good picture exhibition was accentuated in the public mind by the gallery being opened on Saturdays to school children at a mere nominal fee, and by ladies of the committee holding themselves in readiness to explain the merits of the pictures to the children, who manifested deep interest.

Mrs. R. L. Honour, who was in charge of the Japanese room, explained about the wood cuts and etchings. The Japanese room was tastefully hung with the always fascinating draperies, flags and garments of the country and pictorial inscriptions.

The old prints were exhibited by Mr. Hoshino, at present studying at Columbia University, and the etchings and wood engravings were largely the work of Miss Helen Hyde, the American artists who has studied in Japan under the last of the Kanos, and who, after making Japanese painting a specialty, was the first foreign woman to take a prize in the Imperial Spring Exhibit in Tokio.

The influence upon any community of a handsome and adequate building dedicated to the fine arts, must be an inspiring and uplifting one, and the interest taken in the Gibbes Memorial Art Building evidences deep regard among the citizens at large for the refining and beautifying qualities of such an exhibition.

MATTERS OF INTEREST.

A movement is on foot among the members of the Fine Arts Federation to establish a home for aged and infirm artists and their wives. One scheme involves the raising of $250,000 to build a home and another scheme calls for about $150,000 for placing the artists in homes already established.

The fund to be raised, whether $250,000 or $150,000, will be in charge of the two artists' benevolent societies. The Artists' Aid Society, composed of artists and amateurs, was organized on January 15, 1890, by members of the Artists' Mutual Aid Society, founded in 1868, who found that the plan of each member contributing a picture to be sold at auction for the benefit of the family of a dead member had become undesirable. An assessment of $10 is made on the death of a member. The Artists' Fund Society, founded in 1861, aids its members in disability, sickness and distress, and assists the widows and children of dead members.

As mentioned elsewhere the Fine Arts Federation has decided to defer action on this matter until the autumn.

Resolutions which members of the Society of Beaux Arts Architects consider to be the entering wedge of a fight in which every organization of architects, sculptors, artists and others interested in the development of fine art throughout the United States will take part for the establishment of a department of fine arts in Washington, were adopted at a recent meeting of the society.

The society desires the establishment of this department, primarily to have supervision of the construction of new post-office buildings, custom houses and other government structures as well as the supervision of the development of the national parks, designs for national monuments and the fostering and development of fine arts of the country itself.

Four members of the Copley Society of Boston, Holker Abbott, Thomas Allen, Edward R. Warren and Frank Gair Macomber, participated in a meeting recently held in New York for the purpose of outlining plans of compaign for the revision of the tariff duty on works of art. The cities represented at the meeting included New York, Philadelphia, Chicago, Boston, St. Louis, Cincinntai, San Francisco, Cleveland, Milwaukee, Detroit, St. Paul, Omaha, Denver and Portland, Ore. Such men as J. Pierpont Morgan, William A. Clark of Montana, Henry Walters, Jr., of Baltimore, and others whose interest in the subject is equally keen, have manifested their personal adherence to the movement. But the work which was done at the first meeting in New York was only preliminary; and it is expected that at the next meeting a clearly defined pragramme of action will be laid before the delegates. It is the hope of some of the men that the duty as it was under the Cleveland administration may be restored; another possibility is that the duty may be reduced to a specific duty of $25 or $50 on each picture imported into the United States, with a view to keeping out cheap trash.

By the will of the late Miss Ellen J. McKee, the St. Louis Museum of Fine Arts has come into possession of a chararteristic example of Harry Chase, a marine. The School of Fine Arts has sent a complete collection of students' work to the Portland Fair. This is to be shown in the Missouri Building, where a number of works by St. Louis artists are likewise to be hung.

The St. Louis Museum of Fine Arts has contributed five pictures to the loan collection at Albright Art Gallery of Buffalo.

To the New York committee of the Dante Alighieri Society and Dr. Ernesto Begni, who gave an interesting lecture last month on the artist and his works, those familiar with Italian, in which language the lecture was given, were enabled to improve their knowledge of a modern Italian painter, well known in his own country, though hardly so in America. Giovanni Segantini, the subject of the lecture, was born in Argo, near the Lake of Garda, in 1858, and lived but forty years, yet in that time, in spite of early struggles with poverty, he won a name for himself. The lecture was illustrated with stereopticon views of a dozen or more drawings or paintings, among which were a number of sheep subjects, somewhat suggestive of the Dutch Mauve, though differing widely in their treatment.

Munich has opened a memorial exhibition of the work of Anselme Feuerbach, who died just twenty-five years ago. The collection contains a number of monumental works that no one wanted when they were painted, or, for that matter, wants now. Feuerbach, who died an embitted man, used to say that in fifty years his paintings would make his name famous; but whereas his personality is fairly well-known, thanks to the biographical volume published by his friend, the engraver Julius Allgeyer, his works have almost disappeared from view.

The Duke and Duchess of Westminster have lent Grosvenor House for a sale, combined with a historical loan exhibition, to be held in aid of the Indian and Colonial work of the Girls' Friendly Society.

Miss Mary Williams and Miss Lily Frere are the organizing secretaries, and have collected souvenirs, many of which are unique, of upwards of three hundred famous women of all times.

M. Dujardin-Beaumetz, Under-Secretary for Fine Arts, of Paris, is at present studying two important questions, the preservation of public buildings and the best methods of encouraging deserving artists. In connection with the second question, M. Dujardin-Beaumetz has decided to found money prizes by means of Mr. James Stillman's gift of 500,000fr. As already reported, this sum was given to constitute a principal, the interest on which is to be used by the administration of the School of Fine Arts for distribution in prizes.

Mr. Samuel T. Shaw recently gave his annual dinner for the Society of American Fakirs at the Salmagundi Club. Maximilian Fisher was toastmaster. There were many responses by the Fakirs and members of the club. The table was laid out in wooden squares, several to each plate. These squares were filled with extemporaneous sketches by the guests. John Carlson sang a solo. After dinner the Fakirs paraded on Fifth Avenue.

A stained glass window commemorating the battle of Harlem Heights was recently unveiled in the St. Luke's Home in upper Broadway. The winged figure represented is heroic in size, and, as the symbol of peace, holds in her left hand a sheathed sword. This window is a gift to the home of the New York State Daughters of the Revolution in commemoration of the battle of Harlem Heights.

The "get away" dinner at the Salmagundi Club was the last dinner of the season. The long-stemmed roses were cabled from Paris by Mr. J. Sanford Saltus. Mr. Samuel T. Shaw was the guest of honor. President A. T. Van Laer presided. Dr. Ayers, chairman of the art committee, at the close of a laudatory speech addressed to Mr. Shaw, touched with a magic wand a roll on the wall which fell down revealing an illuminated kakemono bearing the Shaw coat of arms, a palette quartered, etc., with motto "Art is long but Shaw is never short," and another showing the Grand Union Art Building.

Mr. Shaw made a brilliant speech, prepared by Simeon Ford, which he varied at intervals with original interpolations, such as "Sit down, Murphy," or "Shut up, Loomis."

Mr. Charles Battel Loomis sat between Sir Purdon Clarke and Pierpont Morgan (in his mind) and gave those gentlemen some sage advice about art and finance respectively.

Through the courtesy of Professor George F. Comfort, director of the Syracuse Museum of Fine Arts, an exhibition of paintings by artists residing within the somewhat indeterminate region called Central New York will be held in the gallery of the Syracuse Museum of Fine Arts during the month of December, 1905. This exhibition will be held under the auspices and control of the Central New York Society of Artists.

The Board of United States General Appraisers, in a long decision written by Judge Waite, decided that the metal and iron statue of "Bellona" imported from France by the Tiffany Company, and which was one of the last works of the sculptor Gerome, is not "statuary wrought by hand," under the provisions of the law, and hence must pay a higher duty than the importers claim it should pay.

"Those who know J. Pierpont Morgan well are wondering what he will say and do," says the New York Press, "when he views his portrait after J. J. Shannon gets through painting it. Shannon throughout his artistic career has been wholly frank—some say brutal—in his fidelity to nature. Though Mr. Morgan has had his portrait painted twice by a New York artist, one picture being for his son, the other for his daughter, Mrs. Satterlee, he did not "sit" for these pictures in the usual way. The most the painter could do was to get permission to study the banker as he worked in his office. Thus sketches in pencil were made. One of the portraits was shown in public and looked less like Mr. Morgan than the average newspaper 'cut' does. The artist, who is a society painter pure and simple, did not have the courage to represent the banker as he really is. But now it is reported that Mr. Morgan is actually to 'sit' for his portrait to Shannon, who is an American and is second in popularity only to Sargent in London. The writer saw Mr. Morgan looking at Shannon's work in a local gallery last spring in company with Commodore Ledyard and the banker seemed much impressed with the nature of the works."

WITH THE DEALERS.

An exhibition of fifty pencil and charcoal drawings, pastels and crayons by J. Carroll Beckwith, which continues at the Powell Galleries, at Sixth Avenue and Fifty-fifth Street, until July 1, is attracting deserved attention. The artist, who stands in the front rank of American portraitists and figure painters, has long been known as a skillful draughtsman and a rarely good colorist. The drawings show him at his best, and make the visitor regret that they are not more in number.

The color works are all marked again by fine drawing, good composition and delicate and refined color. Perhaps the most pleasing are "In the Conservatory," "Hesitation," "Portrait Sketch," and the "Jade Vase."

While the little display comes late in the season, it should not be missed by art lovers.

"The Golden Time," an admirable landscape by Albert L. Groll, has been on view in the show windows of the Schaus Galleries, No. 204 Fifth Avenue. The silver birches painted in light key glow in the fading rays of a perfect October day in the upland country of New England.

Mr. Groll is one of our foremost American landscapists. He plans to spend the summer in Colorado and Arizona.

Mr. J. N. Strauss, accompanied by Mrs. Strauss, will sail four Europe June 22.

At the Kelekian Galleries, 252 Fifth Avenue, may be seen some fine renaissance tapestry panels, one with a cardinal's coat of arms, rare Gothic tapestries and some antique rugs suitable for use in country houses.

Mr. Louis Ehrich and his son will sail for Europe on Saturday to make an extended trip for the purpose of art study and collecting rare examples for next season. They will probably visit all the principal art centres with the exception of St. Petersburg. The gallery at 8, West 33rd Street will remain closed until the first week in September.

At the Knoedler Galleries, 355 Fifth Avenue, some interesting portraits are on exhibition. One of Mr. John Schuyler Crosby by Charles Hawthorn, Mrs. Hanna by Walter Florian, two pastels by Juliet Thompson and a charming portrait of Mrs. Harry K. Thaw by Carroll Beckwith—one of the best examples of his work.

Edward L. La Place, 406-408 Fourth Avenue, has just received from Europe an important collection of rare works of art and antiques which are on exhibition at his galleries.

Mr. W. M. Chase has just finished, previous to his departure for Spain, a portrait of Dr. Osler, which is now on exhibition in the McClees Galleries, 1411 Walnut Street, Philadelphia. It will be presented with appropriate ceremonies to the University of Pennsylvania some time during this month.

Among New York painters who will exhibit this Summer at the Poland Spring exhibition in Maine are John LaFarge, John W. Alexander, J. Alden Weir, Childe Hassam, F. Luis Mora, Colin Campbell Cooper, C. C. Curran; Carroll Beckwith, Bolton Jones, J. G. Brown, C. T. Chapman, Ben Foster, W. J. Baer, Theodora Thayer and Alice Beckington.

MASSACHUSETTS NOTES.

The Copley Society of Boston holds this year for the first time a summer exibition of work by contemporrary American painters at Copley Hall beginning to-day and continuing through to September 15. This exhibition will, it is believed, be attractive not only to Bostonians but to the large numbers of visitors who come to the city during the vacation season. It will be fully up to the standard of the other exhibitions brought together by the Copley Society. Several of the strongest painters have contributed. Although Boston painters are naturally featured in the exhibition, several of the best New Yorkers are represented.

The largest exhibition of oil paintings seen at the Worcester Art Museum since the exhibition of 1898 opened to the public June 2, this being the eighth annual summer exhibition. One hundred and twenty-five artists are represented, showing two hundred and ten pictures, including Luis Mora, Carlton T. Chapman, Julian Story, who shows the famous picture of his wife, Mme. Emma Eames Story. W. L. Lathrop, the winner of of the Worcester Art Museum prize in 1903, exhibited one picture.

PHILADELPHIA ART NEWS.

The art schools of the Pennsylvania Academy of Fine Arts have been witnessing the annual distribution of scholarships and prizes. Long-term scholarships of $1,000 each in the Cresson bequest have been won by Daniel Garber for painting, Victor H. Zoll for sculpture, and W. E. Groben for architecture; the short-term scholarships of $500 each in the same bequest went to Arthur B. Carles, Mrs. Alice Kent Stoddard, Miss Ada V. Williamson and Miss Helena Dunlap, all for painting, and to John M. Bateman for sculpture, and W. O. Raiguel for architectural design. Additional sums of $1,000, to those who won the Cresson scholarship last year, give this sum to Miss Alice V. Corson, Charles F. Ramsey and Morris Molarsky for painting, Albert Laessle for sculpture, and Phineas E. Paist for architecture. A first prize of $400, to students of the school for work during the year fell to Miss Alice Kent Stoddard and a second of $300 to Ralph L. Boyer. Miss Martha Hovenden took the $100 Edmund Stewardson prize for sculpture.

Mr. Harrington FitzGerald has been re-elected president of the American Art Society, and begs to announce that the society is quite encouraged by the fact that it has just received an appropriation of $5,000 from the Pennsylvania legislature, which has been signed by Governor Pennypacker, and that it will give an exhibition this winter in Philadelphia or New York, but perhaps in both.

One of the best portraits ever painted by James B. Sword, the veteran artist, and for so many years vice-president of the Art Club, has just been finished, and is on exhibition at Mr. Sword's studio, Baker Building, Chestnut Street above Fifteenth.

It is an excellent likeness of William L. Mathues, Esq., state treasurer of Pennsylvania, and a prominent candidate for governor.

Miss Alice J. Morse, director of the department of design of the Drexel Institute, will next year be a member of the faculty of the Philadelphia School of Design for Women, which otherwise remains unchanged.

Miss Morse will take charge of the class in illumination, lettering, posters, higher commercial advertising, stained glass, interior decoration and bookbinding.

CHICAGO ART ECHOES.

The seventeenth annual exhibition of water colors, pastels and miniatures opened on Thursday evening, May 11, in the Art Institute, Chicago. A reception was held in honor of visiting artists, and the exhibition which hangs in five galleries in the south wing was then thrown open to the public. Among the hundreds of water color sketches and pastels on view, very few show representative western names. In fact, Chicago artists have not been enthusiastic over the exhibition. Among them, however, is one characteristic landscape by Charles F. Browne called "Autumn." Sargeant Kendall is showing a delightful group called "Mother and Child," while William P. Henderson, Mr. and Mrs. Osgood, Pauline Palmer, Anna L. Stacy, Karl A. Buehr and Flora I. Schornfeld each have sent but one picture. John W. Norton has two fine aquarelles on view and Martha Baker is showing a number of miniatures.

The Water Color Society, of Boston, is capitally represented by over one hundred pictures, occupying an entire gallery by itself. The artists in this group are M. A. Bell, Dwight Blaney, Susan H. Bradley, Lucy S. Conant, L. B. Field, George H. Clements, Louise B. Field, Laura C. Hills, Frances C. Houston, C. W. Hudson, W. J. Kaula, Dodge McKnight, Helen Merriman, Mary M. Morse, Herman Murphy, Margaret Patterson, Charles H. Pepper, Maurice B. Prendergast, Sarah C. Sears, Frances B. Townsend, Ross Turner, Arthur B. Wilder and Charles H. Woodbury, the president of the society.

In the Philadelphia exhibit may be noted three excellent and characteristic pictures from the brush of Breckenridge called "Autumn Hills," "Black-eyed Susan," and "Meadow and Stream." Everett L. Bryant is also showing a little group of sketches, while Elizabeth Shippen Green has sent a number of book illustrations, and Violet Oakley several exquisite cover designs.

Conspicuous among the New York artists who have contributed are Arthur Parton with three pictures, and Winslow Homer with three more. Colin Campbell Cooper is represented by a bit of idealism called "St. Paul's," and Jules Guerin by two fascinating works called "Pittsburg" and "Shore of the Mediterranean.

The exhibition closed after four weeks' duration and continued interest and patronage in spite of the dulness of the season. Four hundred and sixty-eight entries were made. On the whole the exhibition was satisfying. The advent of the illustrators brought strength and originality to the multitude of framed sketches. In this respect the exhibition became a success inasmuch as it touched popular fancy.

Admirers of John T. Mc Cutcheon have had an opportunity for the past fortnight of viewing a collection of his cartoons on the walls of a local art gallery, a majority of which are the original sketches of cartoons which appeared in the Chicago Tribune.

Chicagoans exhibiting in the Salon this season are Allen E. Philbrick, Pauline Palmer, Henry L. Sawe, Lawton Parker, Richard Miller, George Aid, Walter Mac Ewen, Frederick Bridgeman and Abbott Graves.

The art committee of the Illinois Federation of Woman's Clubs held an exhibition of water colors and oil paintings in the Masonic Temple last month. The pictures were loaned by the artists of the State Federation Traveling Gallery and sent out by the art committee to any club in the State.

Mary Cassatt, to whom was awarded the W. W. Harris prize of $500 for the best picture in oils exhibited in the American Artists' Exhibition at the Art Institute, refused to accept the money, thus showing her disapprobation of the prize system. The money was placed in the hands of the Art Institute for disposal.

The election of officers for the Municipal Art League resulted in the choice of Ralph Clarkson, president; Lorado Taft, vice-president; Frederick Bangs, second vice-president; James William Patterson, secretary, and Charles L. Hutchinson, treasurer. It is the plan of the Municipal Art League to institute an educational campaign with a view to instructing the people in what is meant by municipal art. To this end James William Patterson goes abroad and collects pictures of artistic nooks in cities, artistic lamp-posts, porches, gateways, signs, dooryards, fountains, etc. He will return in the fall and lecture on the subject before churches, schools, clubs and any gathering of citizens. Many of these lectures will be free.

BOOK NOTES.

Miss Katharine Carl, the American artist who painted the portrait of the Chinese Empress Dowager, has leased the studio at 51 South Washington Square, formerly occupied by George Inness, Jr., and will locate permanently in New York. Miss Carl is writing an account of her experiences in China—she lived for several months in a royal palace and saw the Empress Dowager almost daily—which will appear in the Century Magazine. The June issue contains the reproductions, in black and white, of Violet Oakley's panels for the reception-room of Pennsylvania's governor. Harrison S. Morris writes of this work and its recognition by the Pennsylvania Academy of Fine Arts, as of notable rank in American art.

Miss Esther Griffen White and John A. Seaford held an exhibition of rare books, art bindings, hand-painted books, originals for book illustrations, book plates and forty-six pictures by Mr. Seaford in the Morris Reeves Library, Richmond, Indiana, May 21.

Messrs. Frederick Warne & Co., New York, announce that the forthcoming volume in "Newnes' Art Library," will be Filippino Lippi, containing sixty-four full-page reproductions in half-tone, and a brief biographical sketch by P. J. Konody, to be followed by "Titian,"—his early work—with reproductions, and a life sketch by Malcolm Bell.

"The Gallery of Masterpieces" is the general title of a serial publication in art, the control of which for America rests with Doubleday, Page & Co. Abroad a leading art publisher in each European center is concerned in the work. The process, which is called "photomezzotint," and is secret, gives the effect of a fine photo-gravure, and in rendering the more subtle variations of tone in shadow, seems to preserve the advantages of the finest orthochromatic photography.

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The opening of the Whistler exhibition at the School of Fine Arts, Paris, was attended by the Minister of Public Instruction, the Under Minister of Fine Arts, the American and British Ambassadors and other notables. It was perhaps the most brilliant tribute ever paid by France to the memory of an American painter. There are 187 numbers in the catalogue, which include many pictures and drawings exhibited recently in London. The pale gray wall color required by Miss Birnie Philip, the testamentary executor of Whistler, is considered by French artists and critics better suited to Whistler's works than the green hangings used at the London exhibition.

Sir Caspar Purdon Clarke has secured for the Metropolitan Museum duplicate casts of two terra-cotta roundels, five feet in diameter, representing busts of the Roman Emperor Vitellius and Julius Caesar.

These medallions were presented by Pope Leo X to Cardinal Wolsey for the ornamentation of the walls of Hampton Court, and were later presented by the Cardinal to Henry VIII.

On June 28 Sir Caspar will be the guest of honor at a farewell dinner in London at which there will be a notable gathering of art connoisseurs.

Augustin Daly's extra illustrated copy of Joseph N. Ireland's "Records of the New York Stage," which is said to have cost Mr. Daly $30,000 to extend to forty-nine volumes by the insertion of 8,000 rare portraits, autographs, play bills, etc., and which brought $6,125 at the Daly sale, on March 19, 1900, and was bought by Mr. Everett J. Wendell, was resold by the Anderson Auction Company for $6,664.

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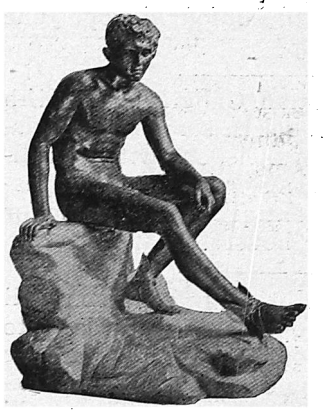

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